Beginning Guitar

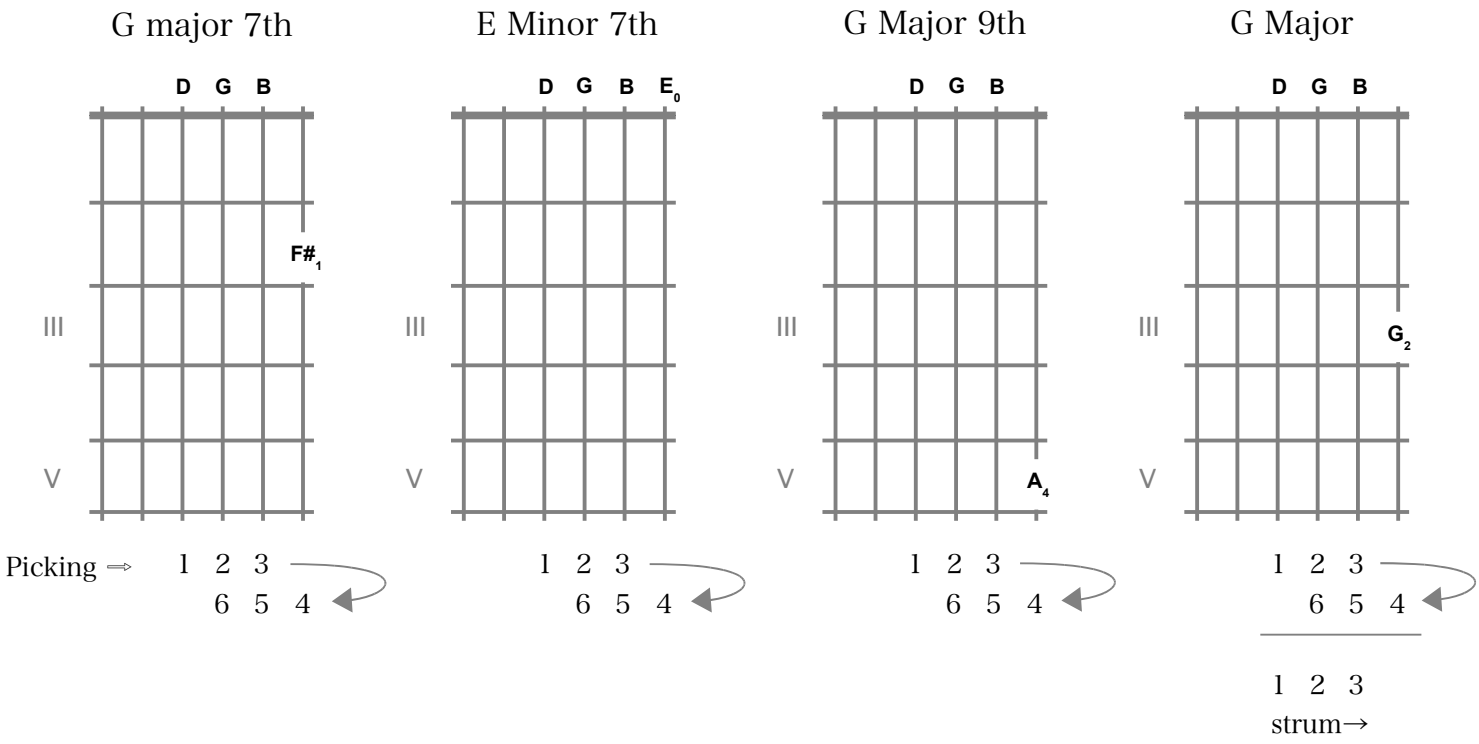
Material

by

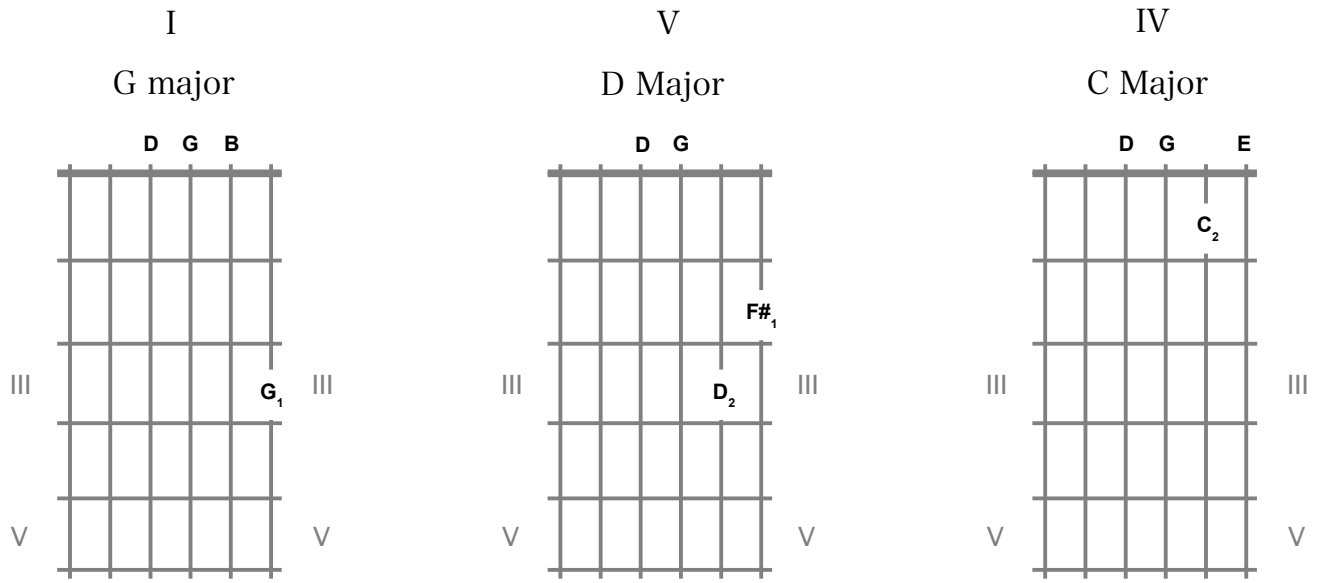
Matt Faunce

Lesson One

G Major Etude



Three Chords in the Key of G Major



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Some Strumming Patterns

All Downbeats and Upbeats

Direction: ↓ ^ ↓ ^ ↓ ^ ↓ ^ | ↓ ^ ↓ ^ ↓ ^ ↓ ^

Count: 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 &

All Downbeats; No Upbeats

Direction: ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Count: 1 2 3 4 | 1 2 3 4

All Downbeats; One Upbeat

Direction: ↓ ↓ ^ ↓ ↓ | ↓ ↓ ^ ↓ ↓

Count: 1 2 & 3 4 | 1 2 & 3 4

Direction: ↓ ↓ ↓ ^ ↓ | ↓ ↓ ↓ ^ ↓

Count: 1 2 3 & 4 | 1 2 3 & 4

All Downbeats; Two Upbeats

Direction: ↓ ^ ↓ ↓ ↓ ^ | ↓ ^ ↓ ↓ ↓ ^

Count: 1 & 2 3 4 & | 1 & 2 3 4 &

Direction: ↓ ↓ ↓ ^ ↓ ^ | ↓ ↓ ↓ ^ ↓ ^

Count: 1 2 3 & 4 & | 1 2 3 & 4 &

All Downbeats except the 3; All Upbeats

Direction: ↓ ^ ↓ ^ ^ ↓ ^ | ↓ ^ ↓ ^ ^ ↓ ^

Count: 1 & 2 & (3) & 4 & | 1 & 2 & (3) & 4 &

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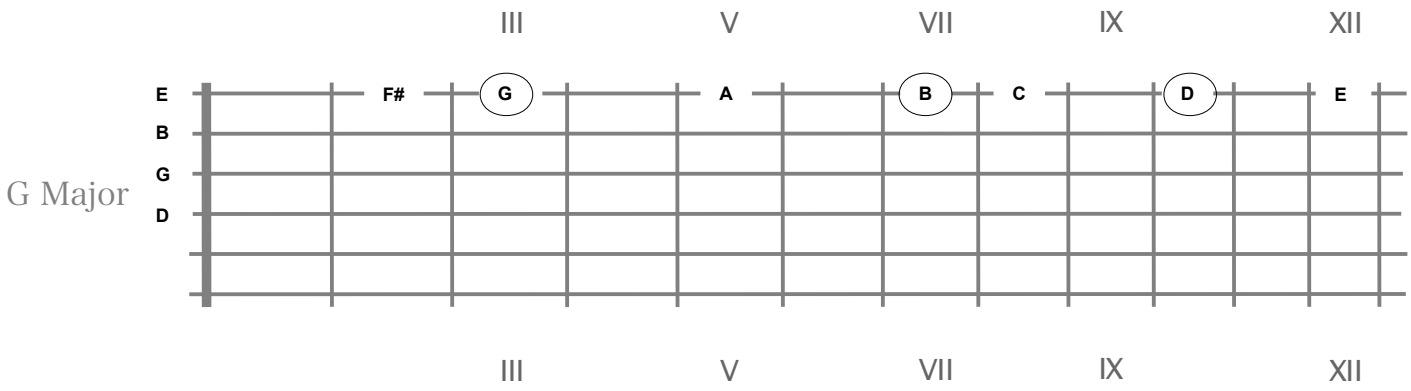
Strumming G Major Stuff

Strum a strumming pattern, or a mix of patterns, over the top four strings, viz., the D, G, B, and high-E strings. At will, change the top tone of the chord to one of the tones shown on the first string.

In the key of G, which is the key being used here, the tone G is the root tone, and so it is the most consonant tone in the chord. The second most consonant tone in the G chord is D, and the third most consonant tone is B. In the chord of G Major, the tones, G, B, and D are the “harmonic tones.” The other tones are called “non-harmonic tones” and are typically used as passing tones or otherwise as steps above or below a neighboring harmonic-tone. Non-harmonic tones are dissonant, so they want to be resolved to one of the neighboring harmonic-tones. Play around with the top tones, creating dissonances and resolutions.

When strumming, here, try not to hit the bottom two strings. But it's not the end of the world if you do; in fact, it's better to strum with reckless abandon than to strum too carefully. When done well–which won't happen for a few years–you will hit all four strings on the down-stroke (shown as upward on this page, but it's downward on your guitar) and hit only two or three strings on the up-stroke. Don't worry about perfection.



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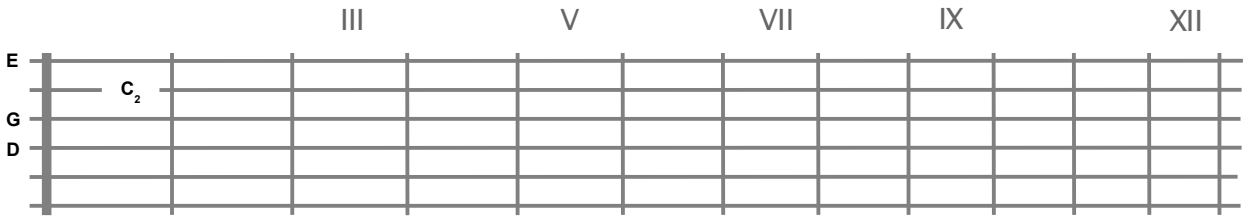
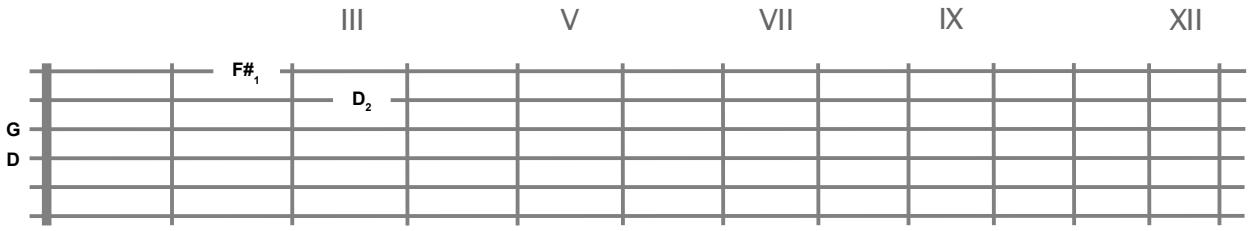
Easy Chords in the Key of G Major

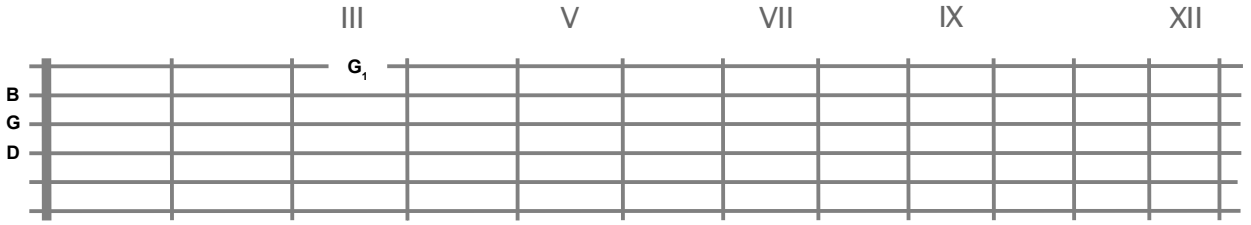
C Major



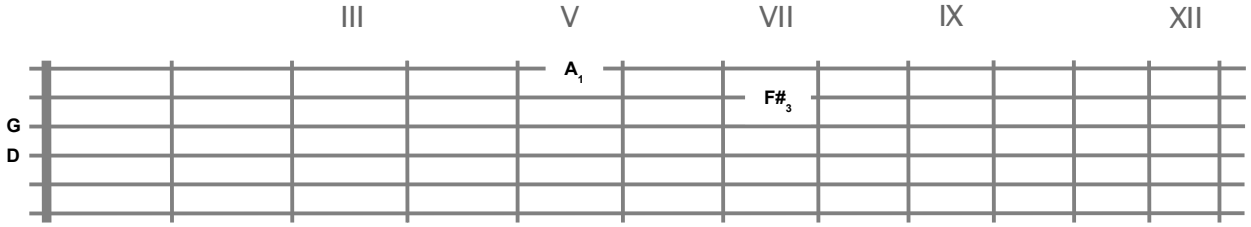
D Major



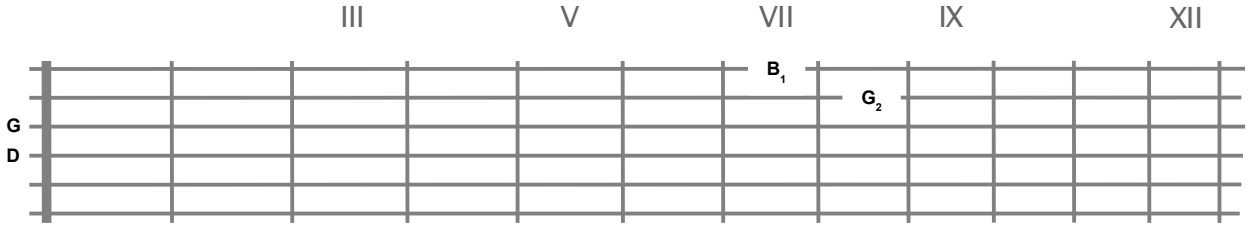
G Major



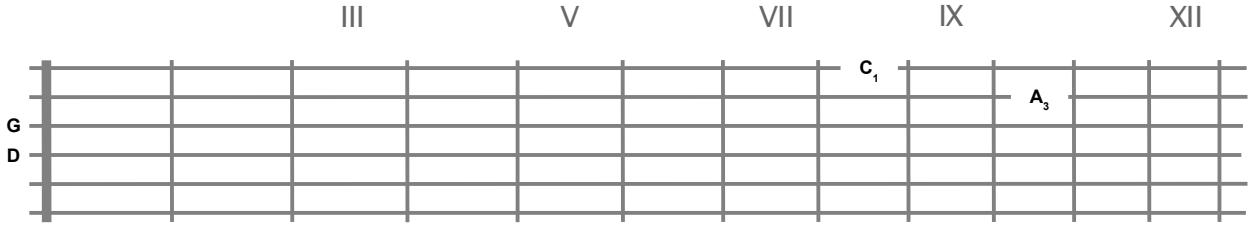
D Major



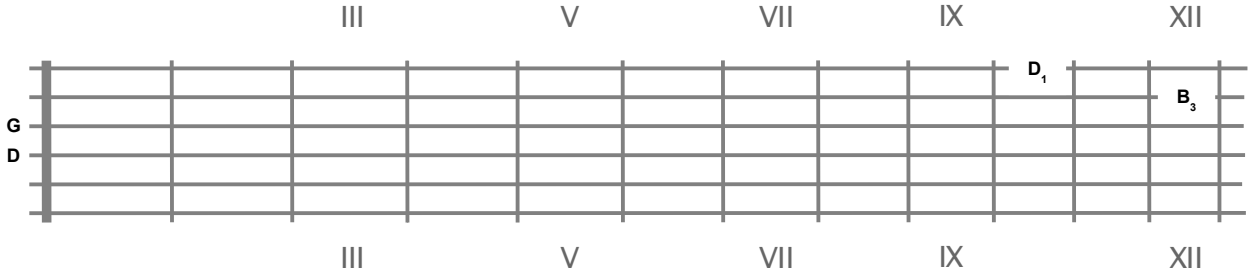
G Major



A Minor



G Major



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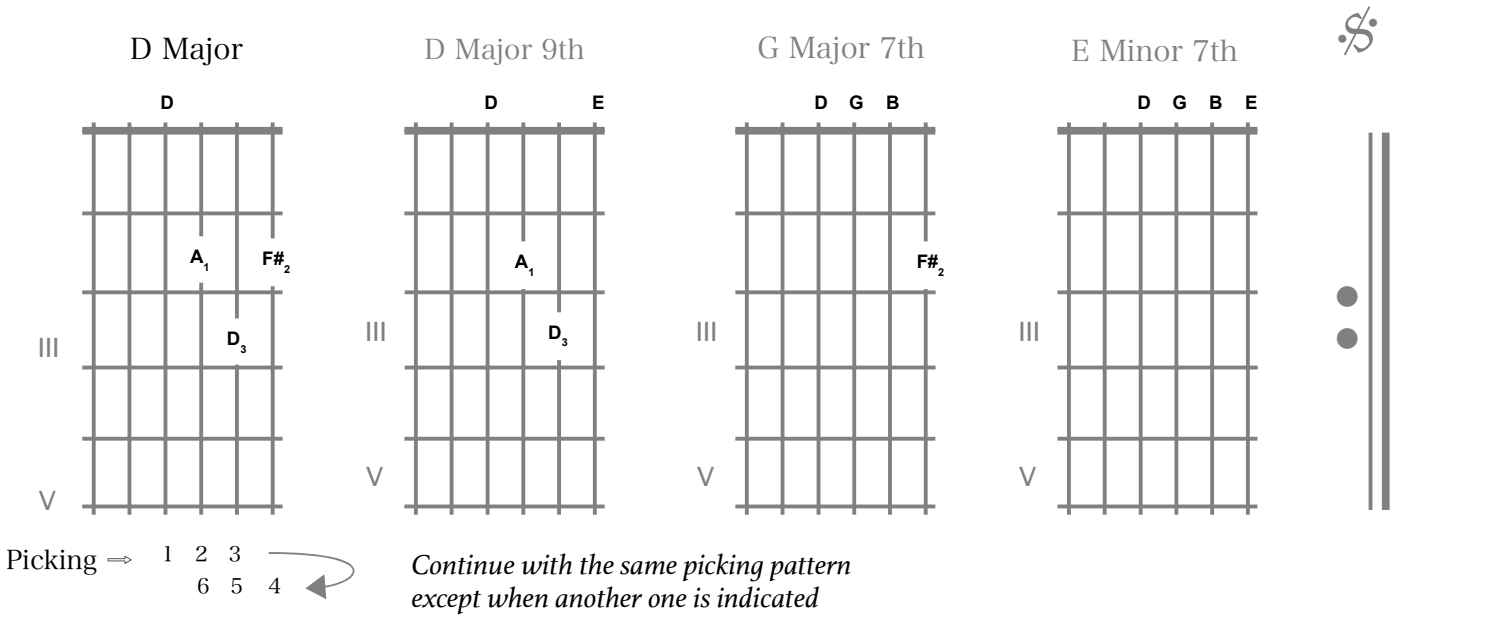
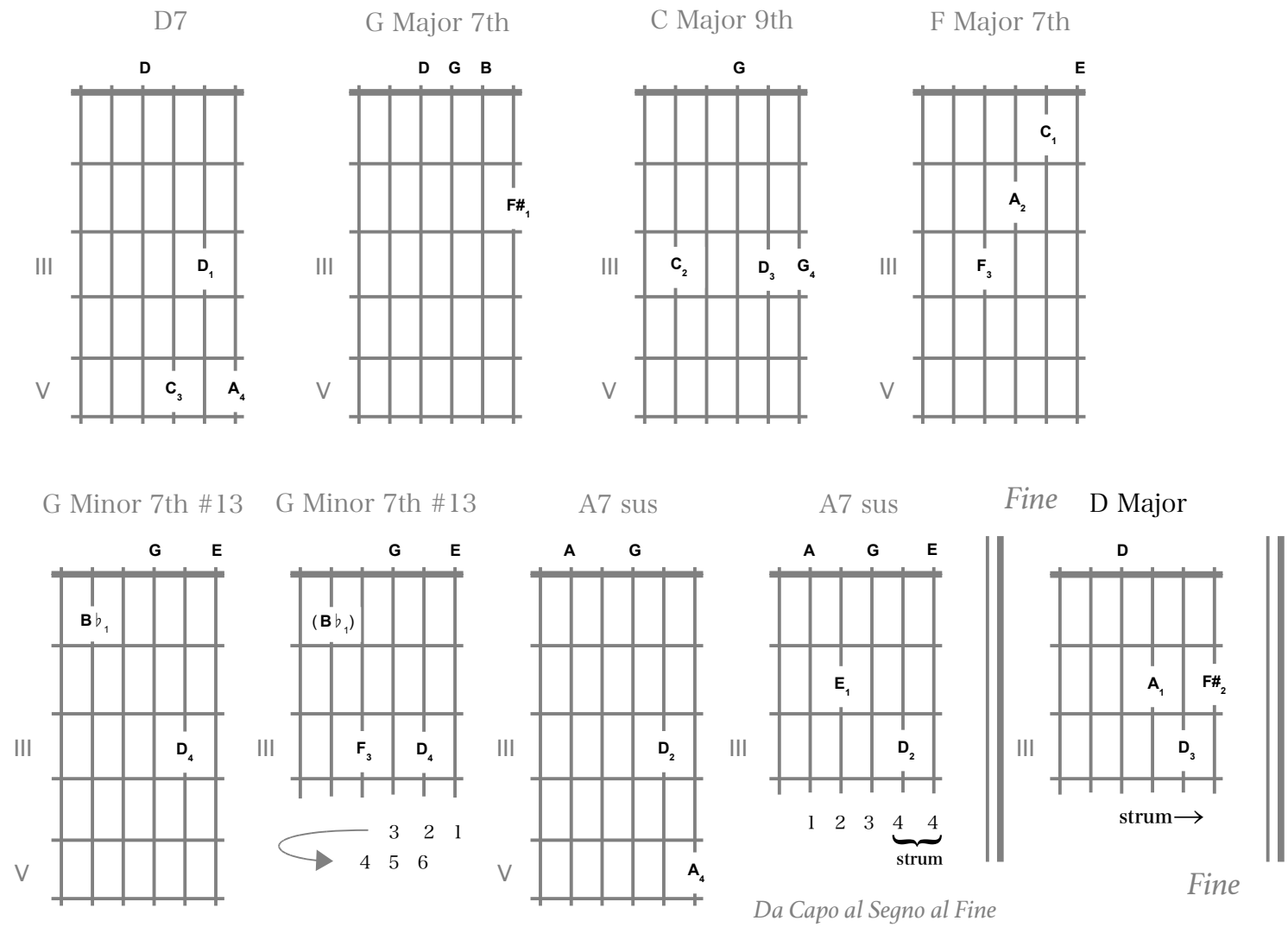
D Major Etude





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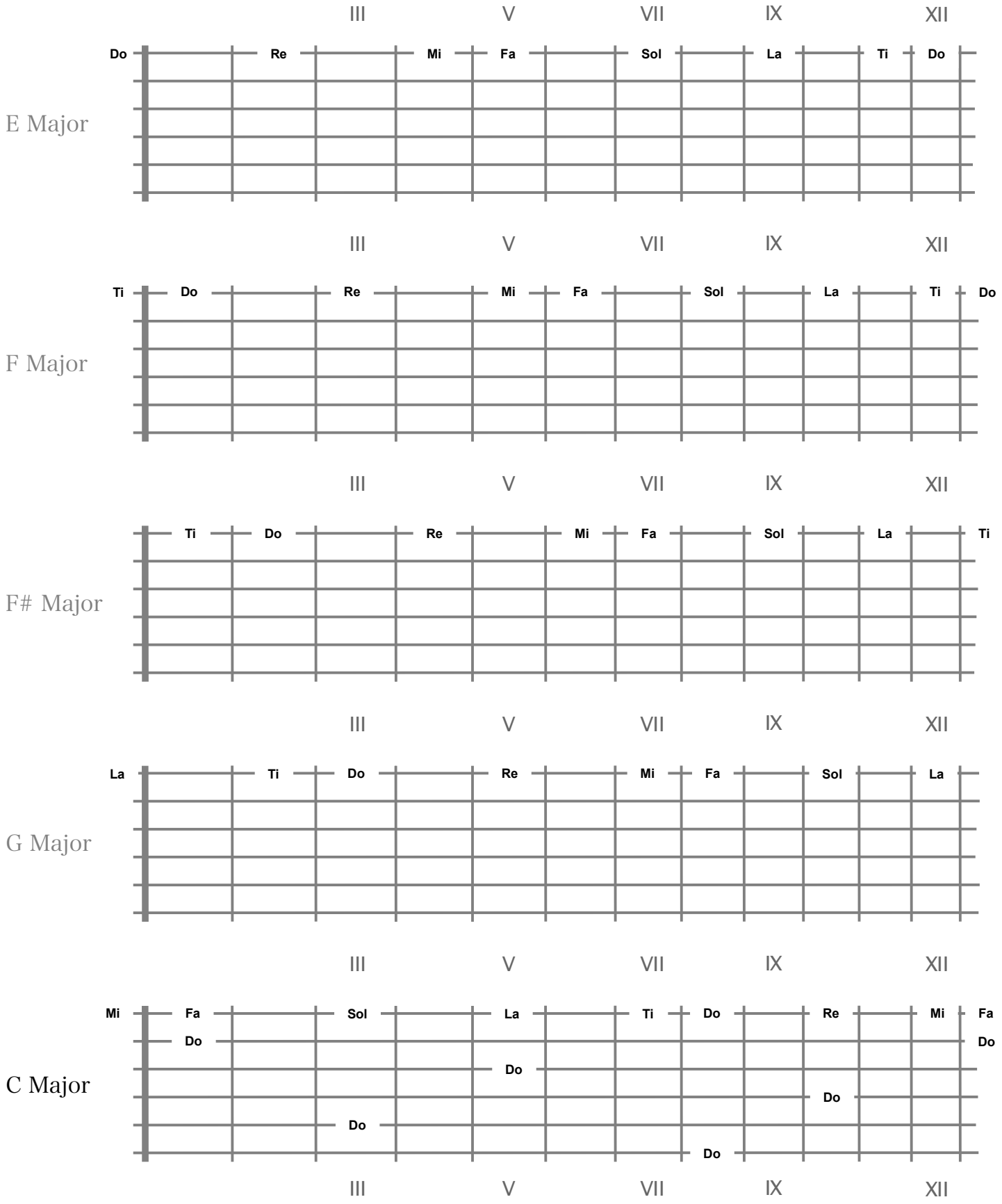
Five Major Scales, on the 1st String, with Solfège Syllables



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Major Scale

Sol
Fi
Fa
Mi
Me
Re
Ro
Do
Ti
Te
La
Le
Sol
Fi
Fa
Mi
Me
Re
Ro
Do
Ti
Te
La
Le
Sol

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Minor Scale

Sol
Fi
Fa
Mi
Me
Re
Ro
Do
Ti
Te
La
Le
Sol
Fi
Fa
Mi
Me
Re
Ro
Do
Ti
Te
La
Le
Sol

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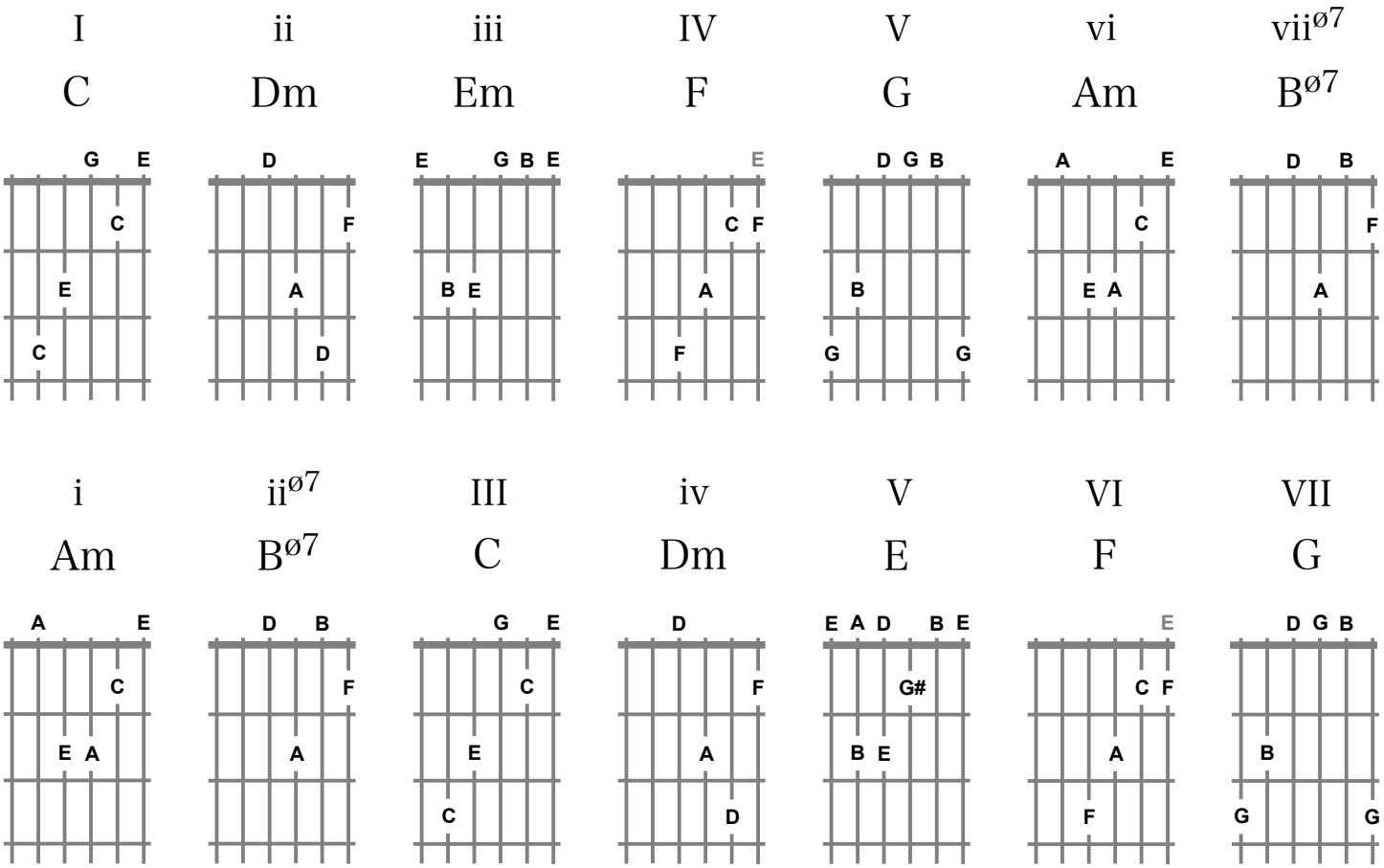
Chord Progressions



Writing a Chord Progression

The I, IV and V, or the i, iv, and V chords are the pillars of the key. So, play with different combinations of them. Examples: I IV V I; IV V IV I; I V I IV I.

Progressive Chord Changes

↑ 2nd	↑ 4th	↓ 3rd
Strong	Moderate	Mild

Retrogressive Chord Changes

↑ 3rd	↓ 4th	↓ 2nd
Idle	Lost	Falling

Cadences (Phrase Endings)

V to I . . . . Authentic
IV to I . . . . Plagal
V to vi . . . . Deceptive
I to V . . . . Half

Example

C Dm G Am F G C

↑ 2nd ↑ 4th ↑ 2nd ↓ 3rd ↑ 2nd Authentic Cadence

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I	ii	iii	IV	V	vi	vii^{ø7}
G	Am	Bm	C	D	Em	F#^{ø7}
D G B	A E		G E	D	E G B E	
	C		C			C
B	E A	B F#	E	A F#	B E	E A F#
G G		D	C	D		
		F# B				
D	Em	F#m	G	A	Bm	C#^{ø7}
D	E G B E		D G B	A E		
A F#	B E	F# A C# F#	B	E A C#	B F#	E C#
D			G G		D	G
		C# F#			F# B	B
A	Bm	C#m	D	E	F#m	G#^{ø7}
A E		E	D	E B E		D B
E A C#	B F#	G#	A F#	G#	F# A C# F#	G#
	D	E C#	D	B E		F#
	F# B				C# F#	
E	F#m	G#m	A	B	C#m	D#^{ø7}
E B E			A E		E	
G#	F# A C# F#	D#	E A C#	B F#	G#	D#
B E					E C#	A C# F#
	C# F#	B D# G#		F# B D#		
B	C#m	D#m	E	F#	G#m	A#^{ø7}
	E		E B E			
B F#	G#	D#	G#	F# C# F#	D#	E C#
	E C#	F#	B E			A#
F# B D#		A#		A#		
		D#		C# F#	B D# G#	G#
F#	G#m	A#m	B	C#	D#m	E#^{ø7}
F# C# F#	D#	A# E#	B F#	G# E#	D#	E#
A#		C#		C#	F#	
C# F#	B D# G#	E# A#	F# B D#	E#	A#	B D# G#
					D#	
C#	D#m	E#m	F#	G#	A#m	B#^{ø7}
G# E#	D#	E# G# B# E#	F# C# F#	D# G# B#	A# E#	D# B#
C#	F#		A#		C#	F#
E#	A#	B# E#			E# A#	A#
	D#		C# F#	G#		

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I	ii	iii	IV	V	vi	vii^{ø7}
F	Gm	Am	B♭	C	Dm	E^{ø7}
F C F A C F	D B♭ D G	A E C E A	B♭ F F B♭ D	G E C E C	D F A D	E B♭ D G
B♭	Cm^{7}	Dm	E♭	F	Gm	A^{ø7}
B♭ F F B♭ D	E♭ C B♭ G	D F A D	E♭ B♭ G E♭	F C F A C F	D B♭ D G	E♭ C A G
E♭	Fm	Gm	A♭	B♭	Cm^{7}	D^{ø7}
E♭ B♭ G E♭	A♭ C F F	D B♭ D G	E♭ A♭ C A♭	B♭ F F B♭ D	E♭ C B♭ G	D A♭ C F
A♭	B♭m	Cm^{7}	D♭	E♭	Fm	G^{ø7}
E♭ A♭ C A♭	B♭ F D♭ F B♭	E♭ C B♭ G	A♭ F D♭ F D♭	E♭ B♭ G E♭	A♭ C F F	D♭ F B♭ G
D♭	E♭m	Fm	G♭	A♭	B♭m	C^{ø7}
A♭ F D♭ F D♭	E♭ G♭ B♭ E♭	A♭ C F F	G♭ D♭ G♭ B♭ D♭ G♭	E♭ A♭ C A♭	B♭ F D♭ F B♭	E♭ C G♭ B♭
G♭	A♭m	B♭m	C♭	D♭	E♭m	F^{ø7}
G♭ D♭ G♭ B♭ D♭ G♭	E♭ C♭ E♭ A♭	B♭ F D♭ F B♭	C♭ G♭ G♭ C♭ E♭	A♭ F D♭ F D♭	E♭ G♭ B♭ E♭	C♭ E♭ A♭ F
C♭	D♭m	E♭m	F♭	G♭	A♭m	B♭^{ø7}
C♭ G♭ G♭ C♭ E♭	F♭ A♭ F♭ D♭	E♭ G♭ B♭ E♭	F♭ C♭ F♭ A♭ C♭ F♭	G♭ D♭ G♭ B♭ D♭ G♭	E♭ C♭ E♭ A♭	F♭ F♭ B♭ A♭ F♭ D♭

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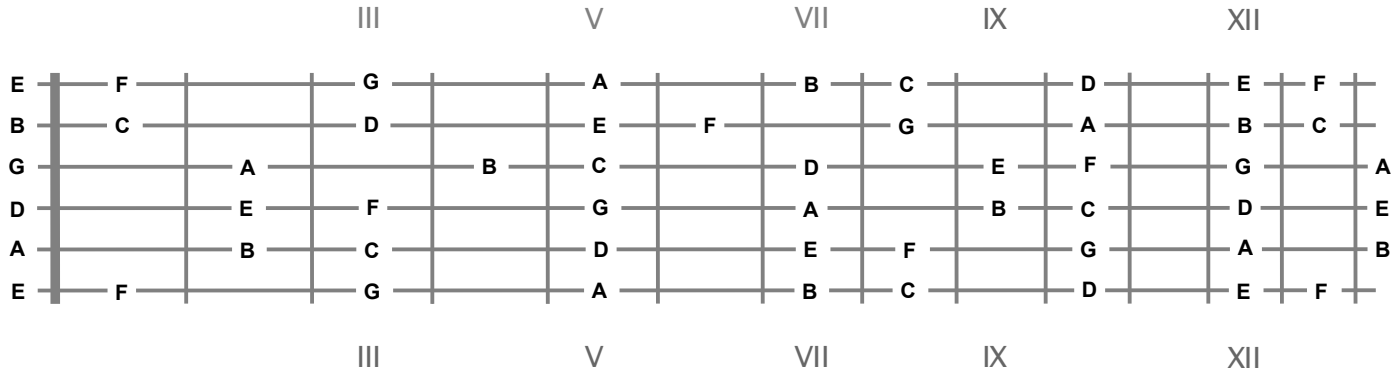
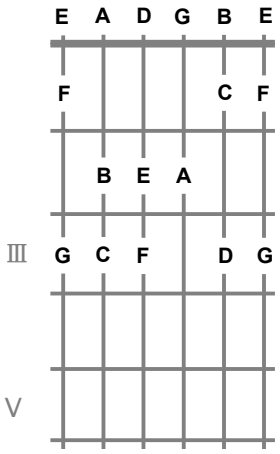
C Major / A Minor Scales



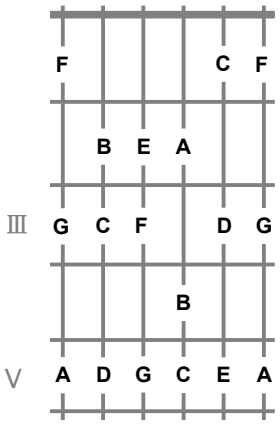
Open Position

Pattern #5



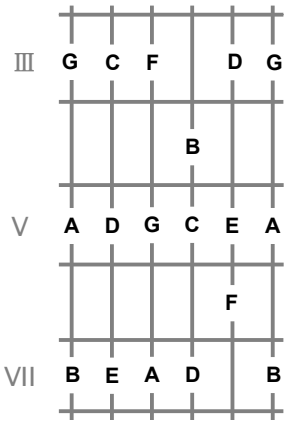
First Position

Pattern #6



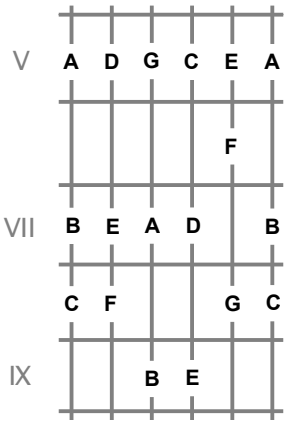
Third Position

Pattern #7



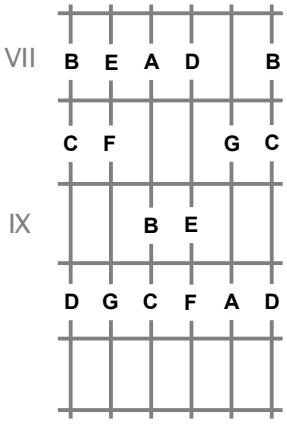
Fifth Position

Pattern #1



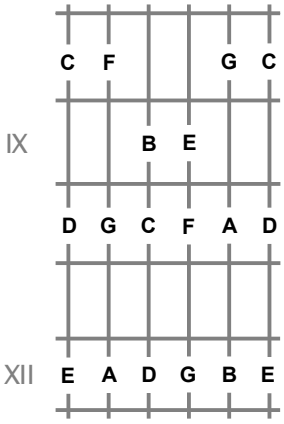
Seventh Position

Pattern #2



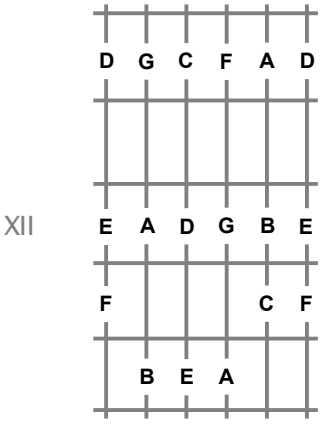
Eighth Position

Pattern #3



Tenth Position

Pattern #4



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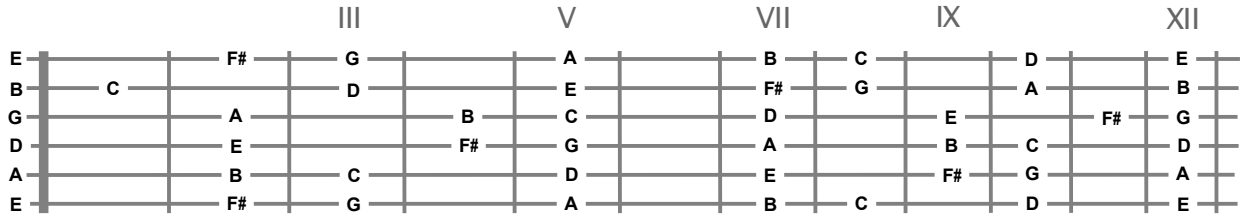
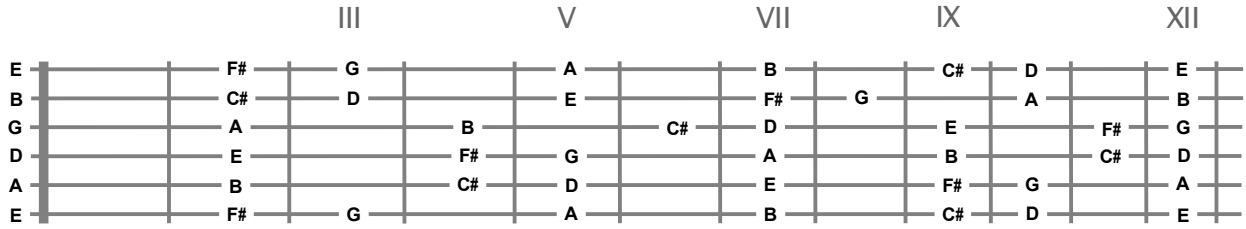
Major and Minor Scales

with Sharps

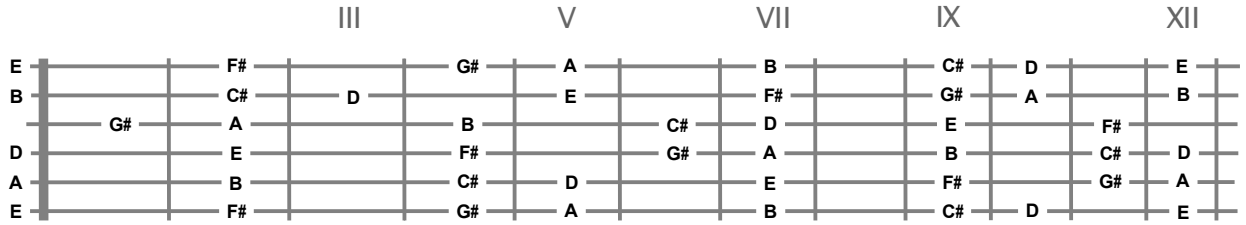
G major
E minor



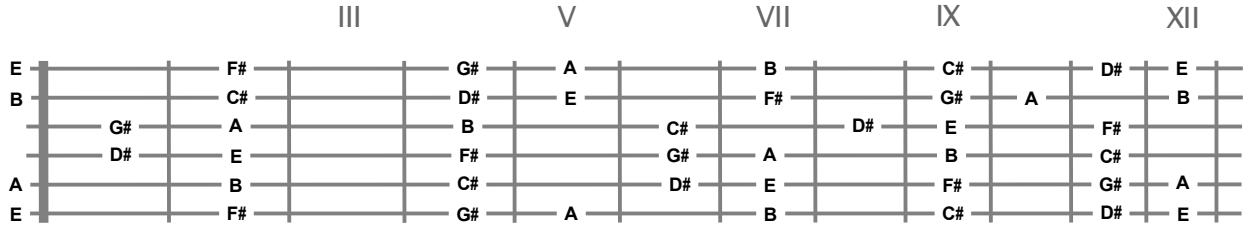
D major
B minor



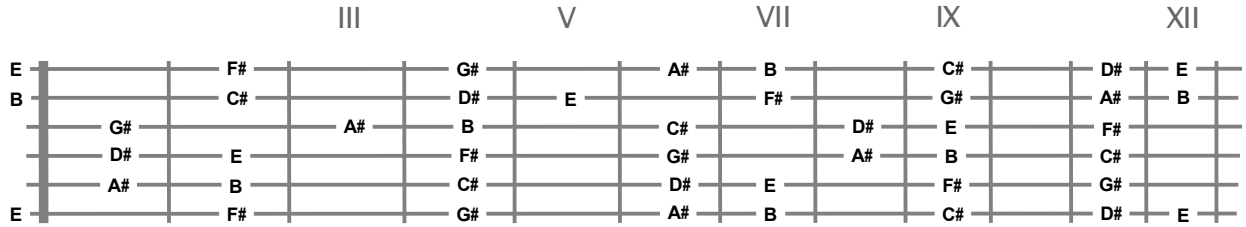
A major
F# minor



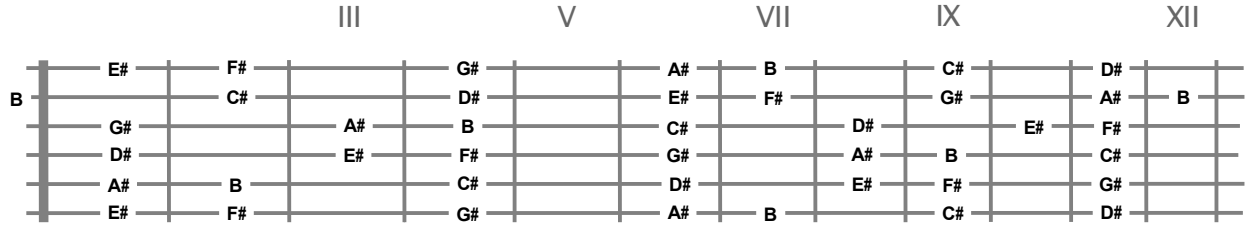
E major
C# minor



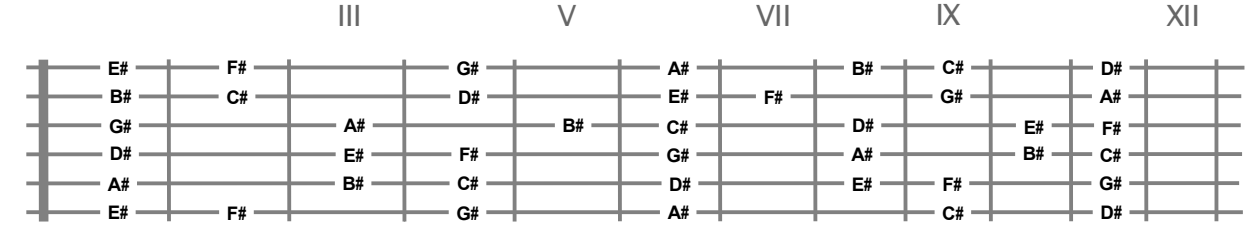
B major
G# minor



F# major
D# minor



C# major
A# minor



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Major and Minor Scales

with Flats

F major
D minor

III	V	VII	IX	XII
E F	G A	B♭ C	D	E
C	D E	F G	A	B♭
G A	B♭ C	D	E F	G
D E	F G	A B♭	C	D
A B♭	C D	E F	G	A
E F	G A	B♭ C	D	E

B♭ major
G minor

III	V	VII	IX	XII
F	G A	B♭ C	D	E♭
C	D E♭	F G	A	B♭
G A	B♭ C	D E♭	F	G
D E♭	F G	A B♭	C	D
A B♭	C D	E♭ F	G	A
F	G A	B♭ C	D	E♭

E♭ major
C minor

III	V	VII	IX	XII
F	G A♭	B♭ C	D	E♭
C	D E♭	F G	A♭	B♭
G A♭	B♭ C	D E♭	F	G
D E♭	F G	A♭ B♭	C	D
B♭	C D	E♭ F	G	A♭
F	G A♭	B♭ C	D	E♭

A♭ major
F minor

III	V	VII	IX	XII
F	G A♭	B♭ C	D♭	E♭
C D♭	E♭	F G	A♭	B♭
G A♭	B♭ C	D♭ E♭	F	G
E♭	F G	A♭ B♭	C	D♭
B♭	C D♭	E♭ F	G	A♭
F	G A♭	B♭ C	D♭	E♭

D♭ major
B♭ minor

III	V	VII	IX	XII
F G♭	A♭	B♭ C	D♭	E♭
C D♭	E♭	F G♭	A♭	B♭
A♭	B♭ C	D♭ E♭	F	G♭
E♭	F G♭	A♭ B♭	C	D♭
B♭	C D♭	E♭ F	G♭	A♭
F G♭	A♭	B♭ C	D♭	E♭

G♭ major
E♭ minor

III	V	VII	IX	XII
F G♭	A♭	B♭ C♭	D♭	E♭
C♭ D♭	E♭	F G♭	A♭	B♭ C♭
A♭	B♭ C♭	D♭ E♭	F	G♭
E♭	F G♭	A♭ B♭	C♭	D♭
B♭	C♭ D♭	E♭ F	G♭	A♭
F G♭	A♭	B♭ C♭	D♭	E♭

C♭ major
A♭ minor

III	V	VII	IX	XII
F♭ G♭	A♭	B♭ C♭	D♭	E♭ F♭
C♭ D♭	E♭ F♭	G♭	A♭	B♭ C♭
A♭	B♭ C♭	D♭ E♭	F♭	G♭
E♭ F♭	G♭	A♭ B♭	C♭	D♭
B♭ C♭	D♭ E♭	F♭	G♭	A♭
F♭ G♭	A♭	B♭ C♭	D♭	E♭ F♭

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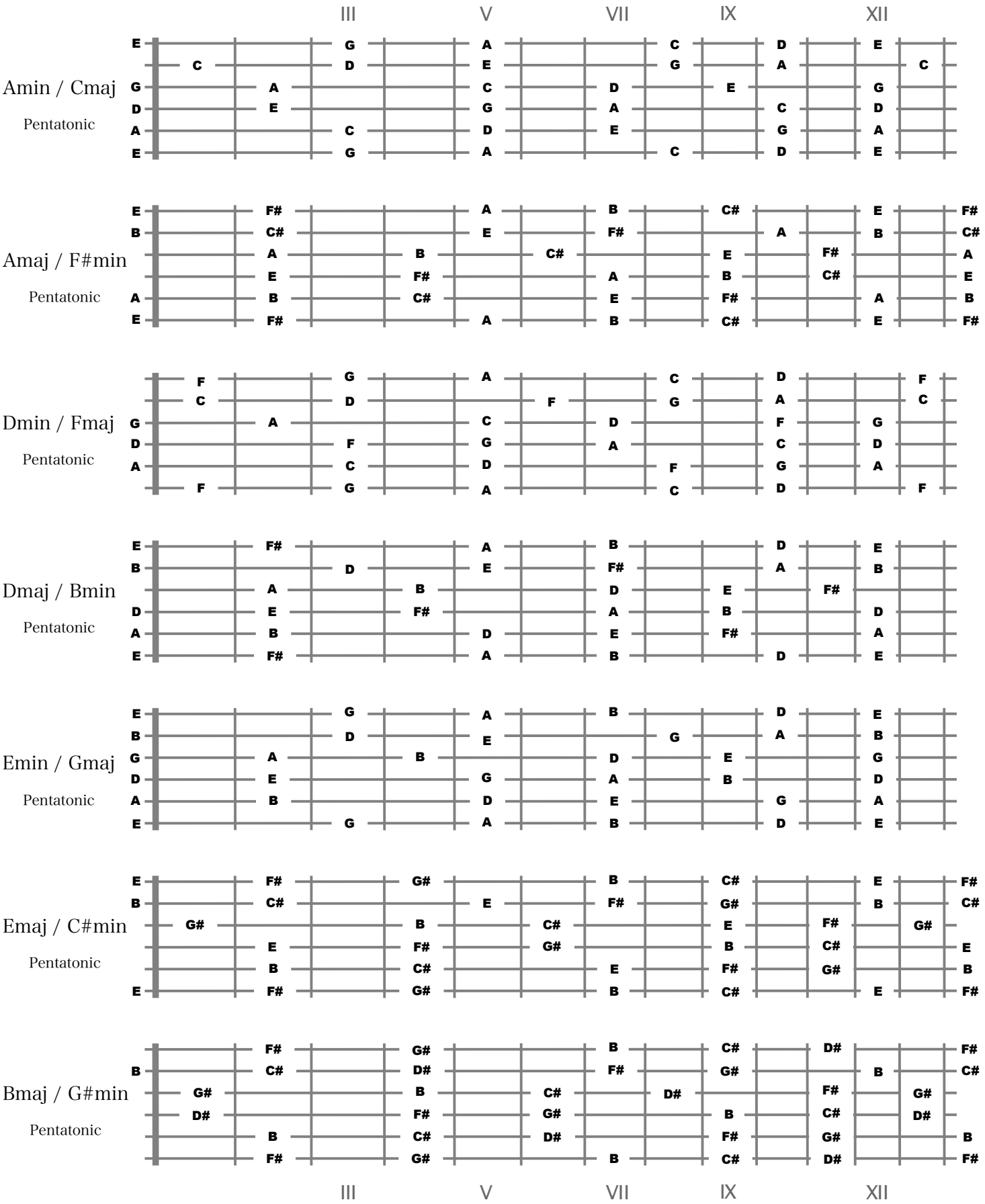
Seven Pentatonic Scales



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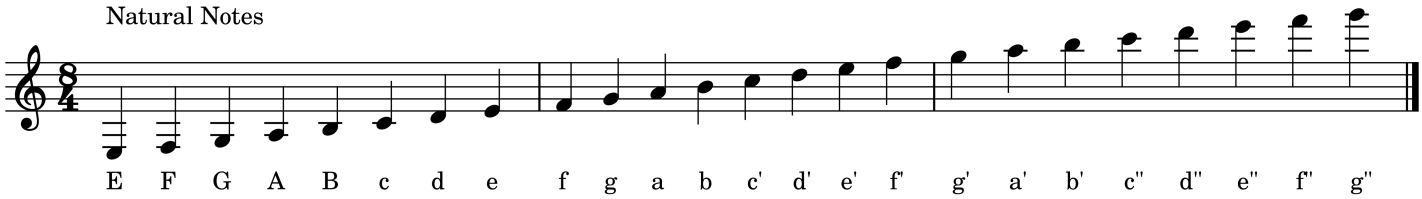
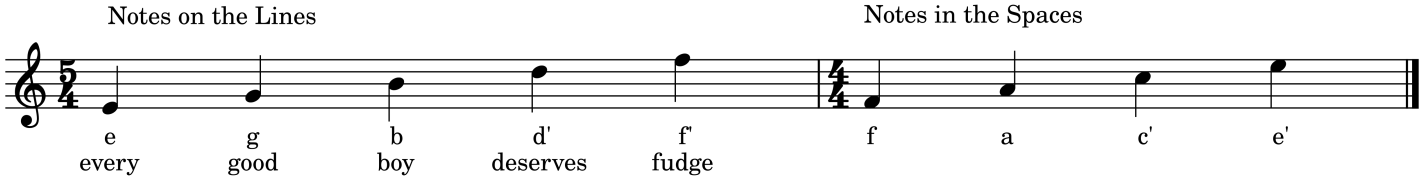
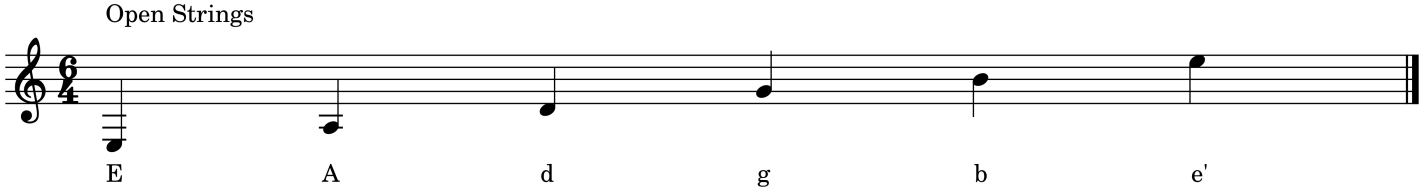
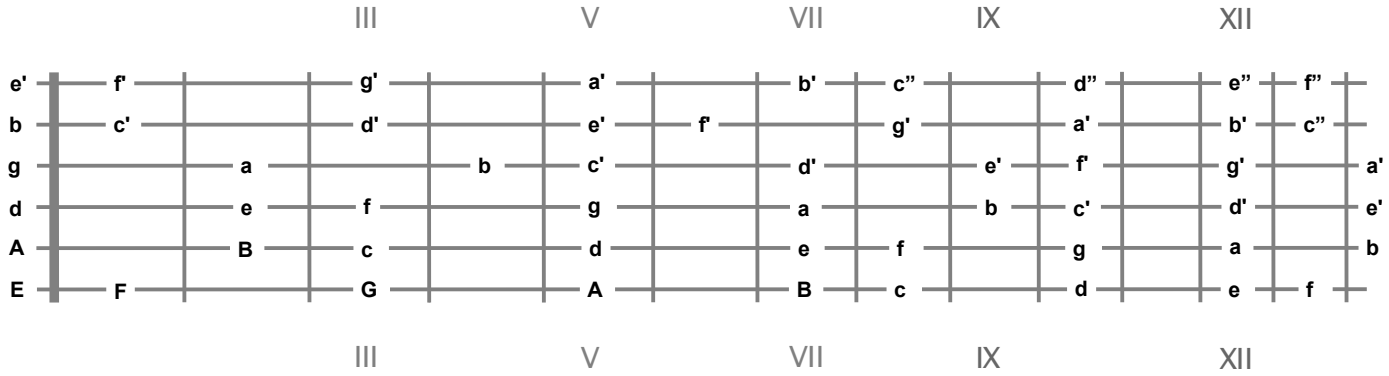
Notes on the Treble-Clef Staff & Guitar Neck









I use the Helmholtz notation of pitches, where what's called “one-lined c”, written as c', denotes the pitch of middle c. (Middle c is the written note that's in the middle of the grand staff: it's on a ledger line between the treble-clef and bass-clef staves.) “Two-lined c”, written as c'', denotes the pitch of c that's one octave above middle c. “Small c”, written as c, denotes the pitch of c that's one octave below middle c. “Great c”, written as C, denotes the pitch of c that's two octaves below middle c. Guitar music is written on the staff that has a treble clef, which is the highest-pitched clef, but the guitar sounds its tones one octave below the tones usual for the notes of the treble clef, so c', in the places you see above, sounds as a middle c, but on the staff it's written one octave above middle c.

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